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THE RAGTIMER

MAY/JUNE 1979

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

RECENT PERIODICAL ARTICLES OF INTEREST TO RAGTIMERS

Greenberg, Cara. "The New Antiques: Melodies That Linger On; How to Score Big Hits in Vintage Sheet Music." Apartment Life, June 1979, pp. 10, 12, 86.

This short guide to collecting sheet music includes a separate section on Ragtime. Part of the article is excerpted in this issue of The Ragtimer.

Keller, David. "Earl Hines: Fatha on Down the Road." Downbeat, May 17, 1979, pp. 14-15, 42.

Primack, Bret. "Dick Hyman: Jazz Chameleon in the N. Y. Studios." Contemporary Keyboard, May 1979, pp. 10-11, 50, 52-55. Includes a selective discography.

JAZZ FESTIVALS

June 16 (and all summer long, on the weekends): Concord Summer Jazz Festival, Concord, California

June 21-24: Wolf Trap Farm Park Jazz Festival, Vienna, Virginia

July 5-15: Nice Jazz Festival, Nice, France

July 12-20: Montreux International Jazz Festival, Montreux, Switzerland

July 26-29: Bix Beiderbecke Memorial Jazz Festival, LeClaire Park, Davenport, Iowa (Don Odette, c/o Beiderbecke Memorial Society, Davenport, Iowa)

July 29: 8th Annual Catalina Dixieland/Jazz Jamboree, Catalina, California

August 3-5: Great Northeastern Traditional Dixieland Jazz Fest, Rainbow Lodge, Greenville, New York

August 16-19: International Association of Jazz Record Collectors Convention, Washington, D. C.

August 17-19: Central City Jazz and Ragtime Festival, Central City, Colorado (Alan Grunruth, 2192 Brann Court, Golden, Colorado 80401)

August 24-25: Maine Down East Jazz Festival, Camden, Maine (P. O. Box 733, Camden, Maine 04843)

September: Potomac River Jazz Picnic (Potomac River Jazz Club, 9310 St. Mark's Place, Fairfax, Virginia 22030)

September 14-16: Monterey Jazz Festival (P. O. Box JAZZ, Monterey, California 93940)

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DON'T FORGET THIS YEAR'S BASH ON SEPTEMBER 29 AT THE CARA INN, TORONTO

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RAGTIME...
UNDER YOUR HAT

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

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Dean Tudor

MESSAGE FROM THE PRESIDENT

Dear Ragtimers:

This year marks the seventeenth anniversary of The Ragtime Society. As you will remember from the announcement in the previous issue of The Ragtimer, the Bash this year will take place on September 29, at the Cara Inn in Toronto.

The registration form for the Bash is enclosed with this issue of The Ragtimer. We're hoping for a record year of fun and good ragtime, so please be sure to complete the registration form immediately and return it to us. The registration form should reach us no later than Friday, September 21. So do it now and be sure of your weekend of ragtime fun and fellowship!

All of us at The Society extend a most cordial invitation for you to be with us to help celebrate seventeen years of ragtime companionship. We're looking forward to seeing you at the Cara Inn!

THE RAGTIMER is the official publication of THE RAGTIME SOCIETY Inc., P.O. Box 520, Stn. A., Weston, Ontario, Canada M9N 3N3. All rights to THE RAGTIMER are reserved to the Corporation. Membership is $5.00 per year and includes all issues of THE RAGTIMER published during the current year.

RECORD REVIEW

by
TEX
WYNDHAM

C. K. Records 39987 'Charlie Rasch Strides Again', piano solos

Selections: Casa Loma Stomp; Dinah; Satin Doll; Doin' The Racoon; 12th Street Rag; Prince Of Wails; Toot, Toot, Tootsie; Ida; Back To The Jungle; Ain't Misbehavin'.

Available @ $7.00 postpaid from C. K. Records, 1667 W. Lincoln, Birmingham, Michigan 48009.

Detroit's Charlie Rasch, whose propulsive stride and two-fisted sound provided high spots at several Society Bashes prior to the Cara Inn days, unfurls an infectious lineup of raggy improvisations, chock full of piano-rollish exhilaration and richly inventive theme variations. Charlie makes full use of the keyboard's resources, including gliding runs, stomping upper-register chords, moody middle-range funk ('Ida' is given an interesting and offbeat setting, emerging as a back-roomy blues), and biting minor tom-tom rhythm ('Jungle' - spare, dramatic and mysterious), to get under the skin of the tune, exploring it with imagination and dead-sure articulation. The front-porch-sounding piano may have an old-timey appeal for some, but it jangles enough to cover up a fair amount of the good things going on here and, in my book, hurts the disc more than helps. Rasch's playing, however, never fails to embody taste and skill, and will particularly attract those who like their ragtime with plenty of drive and cheer.

* * *

World Jazz WHLP-S-13 'Soprano Summit II'

Selections: Frog-I-More Rag, Solace I, Tango A La Caprice, If You Went Away, Lincoln Garden Stomp, Solace II, Sidewalk Blues, Creole Nights, Rialto Ripples, Sun Flower Slow Drag.

Personnel: Kenny Davern, Bob Wilber, soprano saxophone/clarinets; Dick Hyman, piano; Bucky Pizzarelli, guitar/banjo; Milt Hinton, bass; Tommy Benford or Bobby Rosengarden, drums.

Available @ $7.00 from World Jazz Records, 4350 East Camelback Road, Suite 190-C, Phoenix, Arizona 85018.

Seven of these titles are rags or the work of ragtime composers, thus giving ragophiles an opportunity to see how rag-flavored material fares in the hands of a well-integrated, restrained sextet of top-drawer jazz professionals. While not

really a ragtime Lp, it's not jazz either, as the charts keep the proceedings tightly under control, moving through a variety of instrumental combinations (the horns in every possible permutation of sopranos and clarinets executing unison, harmony, call-response, lead-counterpoint, etc.; single-string guitar or banjo melody; unaccompanied piano; and more) and rhythms (Spanish-tinged, four-four, stop-time) with a precision that will strike a responsive note among fans of carefully-structured classic ragtime. The best performances are distinctive, intelligent and very satisfying conceptions of the themes ('Rialto' - jaunty and cheerful; 'Tango' - soaring, lyrical and passionate; 'Frog-I-More' - juicy and swaggering; 'Sidewalk' - crisp and punchy), but even the numbers with too many unusual and overly cute effects are, if not cohesive, at least filled with surprising and often worthwhile interpretations of individual passages. As a bonus for ragtime piano fans, the relatively brief (33 minutes, 10 seconds) program allocates at least as much time to Dick Hyman's bright and tasty pianistics as it does to the personal contributions of the two reed titans who co-lead Soprano Summit.

* * *

Vanguard VSD-79418 'Max Morath In Jazz Country'

Selections: Buddy's Habits; Poor Katie Redd; *Sweet Emalina, My Gal; The New Black Eagle Buck; Big Boy; *Moon Country; Shine On Your Shoes; River, Stay 'Way From My Door; *Temporary Baby; Brittwood Rag.

Personnel: Max Morath, piano (and vocal on selections marked '*'); with Richard Sudhalter, cornet/flugelhorn (all selections except 'Redd'); plus, in various combinations for various selections, Sam Parkins, clarinet/tenor sax; Johnny Mince, clarinet; Jack Gale, trombone; Marty Grosz or Remo Palmier, guitar; John Beal, bass; Vince Giordano, bass sax/tuba; Ted Sommer or Ron Traxler, drums.

Several titles here capture the Max Morath we've all come to know, admire and enjoy - digging out an unknown ballad and placing it in a setting that points up its best features (lazy beat, whistling vamp into the easy-going, rural nostalgia of 'Moon'); sailing through a Eubie Blake piano solo ('Redd') with an inviting mixture of rag and boogie-blues; or composing an old-timey tell-em-off vaudeville number ('Baby') that has as rolling a rhythm and biting, imaginative lyric as any from the period. When he ventures into "jazz country", Max gets a little trapped by a combo that is a bit more peppy and razz-ma-tazzy than jazzy, and with arrangements that are rather too short to develop much depth and which change the spotlight every few bars so that the hot stuff doesn't get room to build. Still, his own cakewalky opus 'Eagle' struts along well on its syncopated-march foundation and 'Big Boy' strings together noveltyish piano, driving cornet, facile trombone, rumbling bass sax, soft-and-agitated ensemble, and a roaring close to show us the band at full potential. Add an interesting perspective on Eubie's 'Brittwood', scored for nine musicians, plus a tender, pretty reading of 'Emalina', and you get a disc that, if not Morath's best, will probably satisfy Max's many fans and other dyed-in-the-wool ragophiles.

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BOOK REVIEWS

Jasen, David A., and Trebor Jay Tichenor. Rags and Ragtime: A Musical History. A Continuum Book. New York, The Seabury Press, 1978.

310 pages, including index and an appendix containing dates and place of birth and death, as well as race, of selected ragtime composers not individually biographed in the text, plus 46 pages of photographs of sheet music, old newspaper articles, composers, and other ragtime memorabilia.

Available @ $14.95 in many book stores or by mail from Seabury Service Center, Somers, Connecticut 06071 (make checks payable to "Seabury Book Service").

This fascinating and fact-filled volume focuses on the vast body of syncopated, duple-meter, multi-strain piano instruments that have been preserved via sheet music, recordings or piano rolls to comprise the central core of the idiom known as "ragtime". As performers, scholars and collectors in the field, Jasen and Tichenor are among a handful of ragtimers in a position to undertake the assignment - which they have brilliantly carried out - of organizing and classifying these rags (six categories are identified, with their characteristics logically and concisely described, plus a separate slot for the unique conceptions of Jelly Roll Morton) and of interpreting the circumstances that gave rise to various ragtime types (covered in absorbing introductory essays to the chapters, preceding extensive discussion of the style's important rags and composers).

For general readers, the historical material, photos, biographies and references to recordings of individual rags will easily justify the $14.95 price; prominent composers of each style are pictured, and though their backgrounds are sketched only briefly, in many cases (George Botsford, Charley Straight, Harry Austin Tierney, etc.) what's here is more than most ragophiles could locate without considerable digging. For pianists, the comments outlining the distinctive features of certain rags, sometimes with musical examples, will give you new perspective on the compositions and entice you back to the scores even of the numbers you thought you knew intimately. (There are some proofing errors, probably inevitable in a work so replete with detail - for example, it is the "B" section, not "A", of "Ragtime Nightmare" that contains a run later used in "Ophelia Rag" -, but no particular harm results therefrom; novices won't care about this kind of slip, and the sharpies can make their own adjustments.) Finally, the several long series of titles make tantalizing sources of wants for sheet music collectors.

Academicians, purists and other nit-pickers may observe that the authors have been a little inconsistent in following their definition of "ragtime", sometimes but not always noting their deviations. However, questions of classification must arise in any attempt to impose a framework on a portion of popular culture. Here these problems are usually resolved in favor of including borderline items; any checklist of Zez Confrey's "rags" would surely be the poorer for omitting the unsyncopated "Dizzy Fingers", and who would want to deny that Lou Busch's magnificent "Waltz In Ragtime" is a rag, though it isn't in duple meter? A wise choice, as the book's utility is enhanced when more information is incorporated rather than excluded.

Make no mistake, this essential one-volume encyclopedia is useful as well as enjoyable, containing as much ragtime lore crammed between its covers as space permits. I refer to it fairly often and I unhesitatingly recommend it as your best quick shot at answering your currently gnawing ragtime question. Top-notch.

- Tex Wyndham

* * *

JAZZ INDEX: Bibliography of Jazz Literature in Periodicals and Collections/ Bibliographie unselbstandiger jazzliteratur. 1977 - . ISSN 0344-5399.

Published quarterly by the Editor: Norbert Ruecker, Kleiststr. 39, D-6000 Frankfurt 1, West Germany.

Subscription price - DM 48 (about $25) to individuals; DM 68 (about $75) to libraries.

Indexes to jazz writings have come and gone over the years; this one shows evidence of staying power, for it was several years in the developmental stage. About 55 periodicals are indexed from both the English-speaking world and the European continent. Several miscellaneous anthologies and record pamphlets are also included. There are two main indexes: JAZZ, and BLUES. Arrangement is alphabetical for both subject matter and individual author. Each reference indicates whether or not an article has a bibliography, discography, or transcription. Further sub-categories indicate whether or not the article is an analysis, a biography, an interview, a reprint, a concert review, or a record review. The RAGTIMER is indexed, and the index proves useful in tracking down many periodical articles. It is interesting reading and should prove beneficial for many serious collectors. Libraries should snap it up.

- Dean Tudor

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The Talking Machine Review (19 Glendale Road, Bournemouth BH6 4JA, England) is a fine little journal devoted to all sorts of talking machines. A recent issue (October-December 1978) carried two pages concerning the arrival of ragtime in the Scandinavian countries. For the enlightenment of those few who speak Swedish (and to whet the curiosity of those who don't), we are taking the liberty of reprinting those two pages in this issue of The Ragtimer (see following two pages, pp. 8 and 9).

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"Ragtime"

är dagens lösen på musikens område i Amerika och England. Allt går där i »Ragtimes» tecken. Följande korta utdrag ur en artikel i ämnet ger en intressant bild af den på alla lifvets områden ingripande betydelse, som man i våra dagars England tillmäter denna modenyhet:

»Droskkusken gnolar den, då han kör Er till teatern, orkestern slungar den emot Er, då Ni i teatersalongen väntar på att ridån skall gå upp, skådespelarna »gå upp» i »Ragtime», gatpojkarna hvissla den, då Ni är på väg hem och själfva småbarnen gnälla i »Ragtime», när Ni vill slumra in efter dagens bestyr.»

Konung GEORG V af England

har

— vi omnämna det för kuriositetens skull —

den 10 Mars i år med utvecklande af sedvanlig medeltida pomp och ståt

öppnat brittiska parlamentet under tonerna af en Ragtime

Vår repertoar omfattar tillsvidare blott följande med * förprickade

speciella *"Ragtime"*-melodier

Best.-N:r	*»Palais de danse»-Stråkorkester*	*Berlin*
1799	*X 280804	Alexander's Rag Time Band, af Berlin
	X 280805	The Giggler, af Haines
1935	*X 280894	Mysterious Rag, af Snyder
	*X 280895	Oh, you beautiful Doll, af Brown och Ayer
	The Peerless Orchestra	***London***
1893	*X 280874	Grizzly Bear Rag, af Botsford
	X 280875	Trés Moutarde, af Macklin
	Elite Orkestern	***London***
1909	*X 280876	Everybody's doing it, af Berlin
	X 280877	The Arcadians, af Talbot

men då det icke torde lida tvifvel om, att »Ragtime» snart på sitt segertåg genom världen äfven skall nå vårt land, så ha vi under förberedning en större specialförteckning öfver för denna nya genre typiska musik- och sångnummer, såväl soli som flerstämmiga. Vi beräkna nu såsom säkert att kunna ha denna färdig att *på särskild rekvisition* tillhandahållas från och med medio af April och den kommer att utan särskild begäran biläggas vårt Maj-supplement.

I denna förteckning komma jämväl att ingå en del Coonmelodier (Negersånger), hvilkas popularitet ju alltjämt är oförminskad på grund af musikens originella rytm, textens fyndighet och ett oftast oemotståndligt komiskt grepp på det flotta föredraget.

Kort sammandrag af

Populär dansmusik

se sista sidan!

The 'Ragtime Craze' in Europe reached its zenith in 1912, but it reached Scandinavia a little later. The April,1913, supplement had two pages devoted to Ragtime and stated that on 10th. March of that year King George V opened the British Parliament "with the usual pomp and circumstance" to the sounds of a rag! I leave it to historians among you to check the validity of this story!

In May, 1913, a special ragtime supplement was issued listing all H M V records of the period containing rags. Note especially the vocal records which are not listed in E & S Walker's book "English Ragtime". The following discography lists some forty titles recorded by or issued on H M V in the period 1904 - 1924. It will be noted that no local recordings were made of pianists, but quite a number of accordionists recorded rags. All these rags are of the 'commercial' type (Berlin, Moret, Lodge, etc.). The 'classical' works of Scott Joplin, Joseph Lamb, etc. was virtually unknown in Scandinavia. But this discography will show that as early as 1904 the syncopated American music had found an audience in the Far North.

OLOF ENERUD (accordion) Oslo. 8th. August, 1919
5810 ak Temptation Rag (H.Lodge) 7-29106, X53

GOTTHARD ERICHSEN (accordion) Oslo. 31st. August, 1911
3293 ab American Cakewalk 3-29138

G. and HANS ERICHSEN (accordions) Oslo. 13th. November, 1914
6293 ae Hiawatha (N. Moret) unissued?

GRAMMOPHON ORKESTERN London. 5th. October, 1911
14230 e Tobbogan (L.Frémeaux) 280107

Copenhagen. 10th.June, 1914
6214 ab On the Mississippi (Carroll & Fields) rejected
6215 ab On the Mississippi " " 280440

Copenhagen. 16th. July, 1915
5061 y Rag des siffleurs (C.Macklin) 2-280715

Hayes. April, 1919
HO 4799 AE Brisson Rag (T. Paban) 7-280051, X51

Hayes. August, 1919
HO 5130 AE Hindustan (O.Wallace) 7-280073, X62

Hayes. November, 1919
HO 5305 AE Ragtime Pipe of Pan (Romeau) 7-280135, X93 AL 13

HARMONIORKESTER, Stockholm
(Actually the Black Diamonds) London. 4th.June, 1920
21900e The Vamp (B. Gay) X1, AL 619

ANTONIO JACONELLI (accordion) Stockholm. 14th. August, 1913
5149 ab The Juggler (G. Rosey) 539116

"GRAMMOPHON"

›HUSBONDENS RÖST‹

SPECIALFÖRTECKNING

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RAGTIME- & COON-

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Stockholm.

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Best.-Nr

RAGTIME

(Dansmusik i one- och two-steptakt)

Orkestermusik

* betecknar att blott den ena sidan upptager en ›Ragtime‹.

De Svarta Diamanterna *London*

1959
X 280255 I Ragtime-landet. Populärt potpourri
X 280256 I Ragtime-landet. Populärt potpourri

1:a del.	2:a del.
Everybody's doing it now	Oh, you beautiful Doll
Who were you with last night	That mysterious Rag
I'm going back to Dixie	Take me back to the garden of love
He played it on his fiddle-dee-dee	Alexander's Rag Time Band
Rum, tum tiddle	There's a girl in Havana

Hvad är en RAGTIME och hur dansas den?

En Ragtime, eller en Rag som det populära namnet lyder, är en till det möjligas gräns förenklad form af stegdansen.

Vid two-step tar man två steg, vid one-step ett. Vid Ragtime däremot stanna paren under flere takter — naturligtvis efter bestämda regler — i en graciös ställning, som ej är någon hvilställning men ändock saknar typisk rörelse. Paren buga sig åt sidan, stödjande kropparne på ena benet. Från denna säregna Ragställning öfvergå de sedan med förnyad bugning på det andra benet. Detta bugande upprepas växelvis, hvarefter en vändning göres i två-steg och man öfvergår till regelrätta Tango-steg under fortsatt iakttagande då och då af den för Rag-arten karaktäristiska, flere takter varande hvilställningen.

Ragtime är sålunda med andra ord en behagfull förening af Tango och nymodern figurdans.

Best.-Nr

De Svarta Diamanterna *London*

1960
X 280257 Temptation Rag, af Lodge
X 280912 Hitchy Koo

Speladt af The Peerless Orchestra, London

Elite Orkestern *London*

1909
*X 280876 Everybody's doing it, af Berlin
X 280877 The Arcadians, af Talbot

›Palais de danse‹-Stråkorkester *Berlin*

1799
*X 280804 Alexander's Rag Time Band, af Berlin
X 280805 The Giggler, af Haines

1935
X 280894 That mysterious Rag, af Snyder
X 280895 Oh, you beautiful Doll, af Brown & Ayer

JOHN LAGER & ERIK OLSON (accordion) Stockholm. 3rd.September, 1920
691 am Am Dardanella (Bernard) re ected

CHRISTIAN LIEBACH (accordion) Oslo. 12th. November, 1914
6259 ae Down in Jungle Town (Th. F. Morse) 2:9437

NIELS LIND (accordion) Oslo. 1st.September, 1913
5471 ab Everybody's Doing It (I. Berlin) 2:9360

MILITÄRORKESTER Stockholm. 5th. November, 1916
13249 o Texas Girls (G. Boberg) unissued?
13251 o Nigger (S. Norberg) unissued?
13253 o Omaha (F. Lindberg) unissued?

VILHELM NIELSEN (accordion) Copenhagen. February, 1907
272 t Hiawatha (N.Moret) 79115

PALAIS DE DANSE ORKESTER Berlin. 22nd. May, 1912
13916 L Alexander's Ragtime Band (I. Berlin) 2:0404

Berlin. 26th. October, 1912
1784 ak Mysterious Rag (T. Snyder) 2:0094
1785 ak Oh, You Beautiful Doll (Nat D. Ayer) 2:0095

Berlin. 2nd. July, 1913
12512 r Red Wing (Kerry Mills) 5:0506

THE PEERLESS ORCHESTRA London. 13th. November, 1912
15977 e Waiting for the Robert E. Lee (L. F. Muir) 2:0915
15978 e Hitchy Koo (L. F. Muir) 2:0912
15983 e Everybody's Doing IT (I. Berlin) 2:0676
15984 e Powder Rag March (R. Birch) 2:0915
Note: 2:0676 issued as by Elie Orkestern.

London. 26th. October, 1911
14365 e Tres Moutarde (C.Macklin) 2:0-74
14366 e Grizzly Bear Rag (G. Botsford) 2:0675
(Note: The above is actually Gottlieb's Orchestra)

THEODOR PINETS STRÅKORKESTER Stockholm. 19th.January, 1913
4707 ab Alexander's Ragtime Band (I. Berlin) 2:0950

CHRISTIAN SCHRÖDER (vocal) acc. by Studio Orchestra
12th. February, 1921
1084 Am Ja Da (B. Carleton) X 1036

RAGNAR SUNDQUIST (accordion) Stockholm. 16th. August, 1913
5207 ab At the Devil's Ball (I. Berlin) 2:9399
5215 ab When the Midnight Choo Choo Leaves for Alabam' (I. Berlin) 2:9365
5216 ab Everybody's Doing It (I. Berlin) 2:9373

Copenhagen. 15th. November, 1915
19891 b Virginia Rag (S. Harris) unissued?

OSCAR & RAGNAR SUNDQUIST (accordion) Stockholm. 19th. March,1915
17501 L Niggerdans unissued?

Copenhagen. 8th. November, 1915
19789 b Hungarian Rag (J. Lenzberg) rejected

DE SVARTA DIAMANTERNA
(= The Black Diamonds) London. 18th. November, 1911
14567 e Temptation Rag (H. Loige) 2:0257

London. 19th. November, 1912
16034e/ 16035e I Ragtime-landet 1/2 2:0255/56
(in recording ledger as 'In Pleasure Land')

KUNGL. SVEA LIVGARDES MUSIKKÅR Stockholm. February, 1904
222 d Hiawatha (N. Moret) 5:0052

MAGAZINES OF INTEREST TO RAGTIMERS

Compiled by Dean Tudor

Continuing our list of periodicals on jazz and popular music (see The Ragtimer, March/April 1979, pp. 14-15, for the beginning of the list), we present below magazines that are relevant to traditional jazz.

As before, the magazines are listed alphabetically, with the latest known addresses, price of subscription, frequency of publication, and some descriptive notes as to their coverage. In most cases, sample copies are available - or you could check with your local public library (or with a local university or college library, especially if the institution offers courses in music). Again, only English-language journals are listed here.

NOTE: As with all the "current awareness" lists of new books, records, sheet music, etc., in The Ragtimer, the journals listed here are not available from the Ragtime Society. They must be ordered from the addresses furnished or through book or record stores.

THE DENVER JAZZ CLUB NEWS. (5920 W. Plymouth Drive, Littleton, Colorado 80123). bimonthly. $7.50/yr., by membership.
Contains news and reviews from the Colorado area.

DETROIT HOT JAZZ SOCIETY. (12311 Gratiot Avenue, Detroit, Michigan 48205). monthly. free?
Prepared by Jim Taylor, of JTP Records, this newsletter covers the Detroit region.

FOOTNOTE. (Flat 3, 37 High St., Cherry Hinton, Cambridge, England). bi-monthly. $3.00/yr.
Extensive coverage of the New Orleans scene, both historical and contemporary. Record reviews and news. Rare photographs. Pocket-sized format.

JAZZ NOTES. (H. H. 2 Productions, P. O. Box 1273, Littleton Colorado 80160). quarterly. free?
Of interest to Denver and Colorado residents, it surveys the concert and record scene.

JAZZ REPORT: THE RECORD COLLECTOR'S MAGAZINE. (P. O. Box 476, Ventura, California 93001). erratic. $5.00 for six issues.
A one-man operation from Paul Affeldt, who also runs a records-by-mail operation and who owns Euphonic Records. About 40 mimeographed pages per issue, full of opinionated reviews (books and records) plus contributions from Bill Mitchell and Art Hodes. Good articles.

JOURNAL OF JAZZ STUDIES. (Transaction Periodicals Consortium, Rutgers University, New Brunswick, N. J., 08903. semi-annual. $8.00/yr.
A scholarly journal that concentrates on the social and historical aspects

of jazz music. Long, in-depth, well-researched articles, with music transcriptions. Occasionally, good piano/ragtime articles (e. g. , Ragtime Society member Eli Newberger's articles).

MATRIX: JAZZ RECORD RESEARCH MAGAZINE. (J. B. Pottow, 12 Halkingcroft, Slough, Bucks. , England). erratic, but about 4 issues/yr. $2. 50/yr.
Some of the best information on jazz record discography. All types of jazz, but the older the better. Articles on discographical techniques, reviews of recent records and literature.

MICROGRAPHY: JAZZ AND BLUES ON MICROGROOVE. (Stevinstraat 14, 2405 CP Alphen aan den Rijn, Holland). quarterly. 8 guilders/yr.
Contains information about new releases, in particular of the Collector labels and jazz-series of the major labels from classic jazz and ragtime up to the '50s. This is given in the form of listings, with full information about duplications with other releases. Very handy, especially for the feature article which lists all known microgroove reissues of a famous artist (e. g. , Dec. 1978 had a 13-page listing of Jelly Roll Morton, 1923-1940).

STORYVILLE. (66 Fairview Drive, Chigwell, Essex IG7 6HS, England). bi-monthly. $5. 00/yr.
A pocket-sized format, about 40 pages, covering the early jazz scene (ragtime, traditional, New Orleans, etc.) generally through 1940. Articles concentrate on exploring little-known details - it is a research magazine, with discographic problems laid out and solved. Record and book reviews are quite expressive. Rare photographs.

TAILGATE RAMBLINGS. (Potomac River Jazz Club, 7004 Westmoreland Road, Falls Church, Virginia 22042). monthly. $10. 00/yr. , by membership.
A newsletter for the 1, 000 members, emphasizing local information.

THE TALKING MACHINE REVIEW INTERNATIONAL. (19 Glendale Road, Bournemouth, BH6 4JA, England). quarterly. price on application, but under $10. 00/yr.
Devoted to the history of the phonograph, but also includes material on early recordings (both disc and cylinder), discographic data, personnel listings, general nostalgia for the first three decades of this century. Record reviews, where appropriate. Presents good photographs of machines, labels, and people.

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NOTICE:
William J. Urban, a new member of the Ragtime Society, would like to get in touch with sheet music collectors. Anyone interested should write him at 11916 Pebblebrook Lane, Carmel, Indiana 46032. (Mr. Urban might also be interested in receiving the National Sheet Music Society Newsletter, as described on page 15 of the March/April 1979 issue of The Ragtimer. The address is 1597 Fair Park Ave. , Los Angeles, California 90041.)

GROUP DANCING TO RAGTIME MUSIC

Group dancing to three of Scott Joplin's rags proved a big success at a fund-raising dance given in the "grand ballroom" of a community center in the Washington DC area on March 30, with music provided by the seven-piece Rosebud Ragtime Ensemble. Each group dance was demonstrated with the steps first sung then called, following the pattern of Joplin's Ragtime Dance. After each demonstration, the audience, standing in a large circle, took part in each of the three dances.

As choreographed by Tom Pacl, leader of the Rosebud, each dance has a characteristic step that goes with the repeated strain of melody usually found in the last two to four measures of each part of a rag. For instance, the lyrics "heads close together, extended derriere" describe the boisterous dance characteristic for the Maple Leaf Rag. The theme for the Ragtime Dance is more elegant. The man bows and tips his derby while the girl curtseys, eyes shyly peering over a fan. The couple then takes several swaggering steps, hat on head at a jaunty angle, fan waving rakishly. These steps begin the ragtime portion of the dance, which corresponds to the first four measures of the piano solo, after the introduction. Both of these dancers are "mixers", as the calls require a change in partners as the dancers progress around the circle. The same partner is kept in the leisurely though lively Sunflower Slow Drag, which the Rosebud plays at a slow-paced quarter note equals 80.

As each dance was done, the audience was often confused but enthusiastic, and by the end of the evening, limber enough to do justice to the high-stepping cakewalks called for in each dance. For other pieces, dance steps were left to the inventiveness of the audience. The Rosebud repertoire includes several Joplin waltzes, a polka, and slower rags like Heliotrope Bouquet and Pastime Rag No. 4.

A high point of the evening was the rousing performance by the Maple Leaf Ballet of "Hessie's Original Rag," composed by Bob Hesselton, former clarinetist with the Rosebud. This ballet group, led by Pat Tompkins, included Berniece Pott, C harles Tompkins, and George Blurton. Lyrics for the group dances were written by Tom Pacl and Bill Clarke. The Rosebud Ragtime Ensemble has been active in the Washington DC area for several years. Its members are: Tom Pacl, piano; Marcy Freedman, piccolo, Joe Stevick, clarinet, Bill Stevick, trumpet, Conrad Lukin, trombone, Nick Roberts, tuba, and George Huttlin, drums.

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RECORDS OF INTEREST TO RAGTIMERS

Note: These records are not available from the Ragtime Society. Addresses are given for the Central City record, others can be found at your local record store.

Fats Waller. Fine Arabian Stuff. Deluxe 601.

Dink Johnson. Nola. LP 12.
With Kid Ory, Ruth Lee, Roberta Dudley, recorded from 1922.

Mills Blue Rhythm Band. 1931. Classic Jazz Masters 23.

Clarence Williams Jazz Kings. New York, 1929/31. VJM VLP 47.

Sissle & Blake. Shuffle Along. New World 256.

Johnny Guarnieri. Gliss Me Again. Classic Jazz 105.

The Second Central City Jazz Festival. DJC 1.
Contents include Sons of Bix's doing "Borneo," the Bay City 7 with "Papa Dip," New Black Eagle Jazz Band with "Rent Party Blues" and "When I Leave the World Behind," the Platte River Jazz Band doing "Chattanooga Stomp," Euphonic Jazz Band and "Big Bear Stomp," Climax Jazz Band with "Algiers Strut," and Terry Waldo's Gutbucket Syncopators on "Maple Leaf Rag." Copies of the record may be ordered from Denver Jazz Club, 2192 Braun Court, Golden, Colorado 80401; price is $6.00 U.S., plus $1.00 postage and handling.

Dwight Beacham Plays the Allen System 620 Computer Theatre Organ. DLW 1019.
This is a demonstration record from the Allen Organ Company. It includes a superb version of "Junkman Rag," as well as other tuneful songs such as "Let's Dance" and "Love Me or Leave Me." (Our thanks to Ragtime Society member Susan Chappell for contributing this item.)

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SHEET MUSIC

Eubie Blake. "Charleston Rag."

Joseph Lamb. "Ragtime Nightingale."

Both of these are for ragtime ensemble. For further information and a free catalog, write: Margun Music, Inc., 167 Dudley Road, Newton Centre, Massachusetts 02159.

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BOOKS OF INTEREST

Note: These books are available through your local bookstore, not from the Ragtime Society. Reviews of selected books can be found elsewhere in this issue of The Ragtimer.

Balliett, Whitney. American Singers. New York, Oxford University Press, 1979. 178p. $10.00.
Includes 14 profiles of singers; the articles were originally published in the New Yorker.

Chilton, John. McKinney's Music: A Bio-Discography of McKinney's Cotton Pickers. London, 1978. 68p. $5.00. (Distributed by Oak Lawn Books, Box 2663, Providence, R.I. 02907).

Marquis, Don. In Search of Buddy Bolden (First Man of Jazz). Baton Rouge, La., Louisiana University Press.

Miller, Paul Edward. Down Beat's Yearbook of Swing. Westport, Conn., Greenwood Press, 1979. 183p. $13.75. (Reprint of 1939 Chicago edition)

Schleman, Hilton R. Rhythm on Record. Westport, Conn.: Greenwood Press, 1979. 333p. $19.75. (Reprint of the 1936 London edition)

Shiedt, Duncan. The Jazz State of Indiana. Available from the Author, R. R. 1, Box 217-A, Pittsboro, Indiana 46167. $9.95.
This is a copiously illustrated history, including Gennett Records, Hoagy Carmichael, Bix Beiderbecke, Speed Webb, etc.

Tudor, Dean. Jazz: American Popular Music on Elpee. Littleton, Colorado: Libraries Unlimited, 1979. 302p. ($18.50 U.S., available from the publisher at P.O. Box 263, Littleton, Colorado 80160).
This is a basic discography of 1300 jazz recordings: the best albums of all time, with explicit annotations about why they are important.

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RAGTIME PIANO ROLLS

The April/May 1979 issue of Storyville (published in England), carried a letter that will be of interest to ragtime lovers. We are reprinting it here in its entirety.

> Storyville readers may be interested to know of the existence of The British Piano Museum in Brentford (West London) and directed by Mr. Frank Holland. It is always worth a visit, but also worth noting is the fact that evening recitals are occasionally arranged by invitation. I attended one such recital last September for an evening of Ragtime Piano Rolls. The rolls were played on a variety of player pianos, including a Steinway, a Bluthner Grand and an Aeolian upright model.
>
> I was intrigued to find that apart from historic rolls by Fats Waller, James P. Johnson, and so on, the museum also keeps in its library examples of contemporary piano styles made by the QRS company, which is still in operation.
>
> The biggest surprise was when Mr. Holland produced a 1975 catalogue studded with all sorts of piano jazz from Errol Garner to Bob Zurke. I gather that many of these items are recorded "in the style of" in the tradition of the great piano rolls cut by J. Lawrence Cook (see Storyville 10 - L.W.)
>
> The recital started with a 1974 recording of The Entertainer Rag played by Bill Flynt, then Constance Mering's fascinating 1925 The Doll Dance followed by (believe it or not) 12th Street Drag played by Liberace. You could almost see the glint of silver candlesticks and flashing sequins. We were then treated to an "in the style of" solo of Fats Waller's Honeysuckle Rose followed by Jealousy and China Boy by Teddy Wilson.

Knowing my interest in Art Tatum, Mr. Holland then dug out Stomping At The Savoy, his only roll in the style of Tatum. The audience was allowed to examine the boxes of rolls being played and to select items they wished to hear. It was a long evening and, unfortunately, I had to leave before the end, but by the time I did leave I had heard rolls by Ferde Grofe, Eubie Blake, Lou Pollack, Zez Confrey, Jelly Roll Morton and the great James P. Johnson.

Mr. Holland runs the museum virtually single-handed, so I must ask that you do not add to his work-load by writing to him, but I would strongly recommend a visit should you be in London one week-end when you may discover information on future concerts from the bookshop.

Ray Spencer, Epsom

The British Piano Museum is open on weekends from April through October, from 2:00 p. m. to 5:00 p. m. It is in an old church building at 368 High Street, Brentford, not far from the Gunnersbury Underground station on the District line (Richmond branch). Ragtimers planning to visit England this summer might like to schedule an afternoon at the Museum.

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RAGTIME SHEET MUSIC COLLECTING

A recent issue of Apartment Life carried an article on collecting sheet music, with a little section on ragtime. (See the listing on page 2 of this issue of The Ragtimer for full particulars.) The author has this to say on collecting ragtime sheet music:

> Ragtime. Starting around 1907 and continuing through WWI, a dance-crazed America rocked back and forth doing zoo imitations - the Turkey Trot, the Grizzly Bear, the Kangaroo Hop - while pianists pounded out peppy tunes like "Ragtime Wedding Bells," "Down Home Rag," "Lightning Rag," "Spaghetti Rag," and "12th Street Rag", to name a few. Any of the rags (you can tell them by the words, "rag," "ragtime" or "two-step" on the cover) fetch prices of $5 to $10. Most of them have no lyrics, they were written strictly for the piano-man.

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HOME OF RAGTIME PUBLISHING TOPPLES: A Sedalia, Missouri, building that once housed the John Stark music company fell onto two other buildings January 30, 1979. The Stark music company, which long ago left Sedalia for St. Louis, published ragtime music, including Scott Joplin's Maple Leaf Rag. When it fell, the three-storey building was the home of a religious book store. A city inspector had ordered the building vacated just eight days before the collapse. The front of the building collapsed into the street, and another part of the building fell onto an adjoining one-storey building that houses a loan company.

SOMETHING DOING...

JOHN ARPIN

Chelsea Inn, 33 Gerrard St. W., Toronto. In "The Piano Bar" M-F 5-8 p. m., and with his trio in "The Chelsea Bun" lounge M-S 9 p. m. to 1 a. m.

BRIAN AND KATHY BAUER

Rodeway Inn, 7001 Buffalo Ave., Niagara Falls, N. Y. Appearing with Lou "Al Jolson" Lasota and Fritz Raiser, every Friday from 9 p. m. to 1 a. m.

STEEN CHRISTENSEN

Mechanical Music Museum (MMM), Vesterbrodage 150, Copenhagen, Denmark. Performs the 2nd and 4th Wednesday of each month.

DON EWELL

Esplanade Lounge, Royal Orleans Hotel, New Orleans, La. A piano player par excellence - ragtime, Morton style, and Waller style.

DAVE FLOWITT

Brunswick Hotel, Brunswick St., Toronto. With Dr. McJazz Band, Thursday through Sat., 9 p. m. to 1 a. m.

Chelsea Inn, 33 Gerrard St. W., Toronto. With the Chelsea Chasers Trio and Dr. McJazz Band (alternating weeks), on Saturdays, 2 - 5 p. m.

ROBERT GOODNOW

Broadmoor Hotel, Colorado Springs, Colorado.

RALPH GRUEGEL

Peabody's, Cedar and Taylor Road, Cleveland Heights, Ohio. With The

Eagle Jazz Band, Friday, 8-12 p. m.
The Roadhouse, 8425 Old Route "8", Northfield Center, Ohio. Appearing on Saturdays.

JOHN HASSE
The Ordinary, Nashville, Indiana. Appearing Friday and Saturday nights.

TOM "JAZZOO" JONES
The Paddlewheel Bar, "Mississippi Queen," New Orleans to Vicksburg.

JIM KAPLAN
Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois. Appearing on Tuesday, Friday, and Sunday.

TOM LOUGH
Loose Caboose, KSU Eastway Center, Kent Ohio. Jazz piano, Fridays, 4 - 8 p. m.

JOHNNY MADDOX
Il Porto Ristorante, 121 King St., Alexandria, Va. Appearing Tues. - Sun., 8:30 p. m. from June 5 through Sept. 23. Reservations: (703) 836-8833.

BOB MILNE
Charley's Crab Restaurant, Troy, Mich. (I-75 at Crook's Rd. Exit). Appears 4 p. m. to 12:30 a. m. daily, including Sunday (alternating with Bob Seeley).

MIKE MONTGOMERY
Rathskeller, The Dakota Inn, John R. Road (north of McNichols), Detroit, Michigan. Appearing Friday nights.

NEW SUNSHINE JAZZ BAND
Biltmore Ballroom (upstairs), 1811 Columbia Rd., N.W., Washington, D.C. Appearing the 3rd Sunday and 1st Wednesday of every month, 9 p. m. - midnight.

DR. ELI NEWBERGER
Sticky Wicket Pub, West Main St., Hopkinton, Massachusetts. Appearing with the New Black Eagle Jazz Band (pianist, Bob Pilsbury), Thursdays, 8 - 12 p. m.

DARYL OTT
The Fishmarket Back Room, 106 King St., Alexandria, Virginia. Solo ragtime piano nightly, beginning June 4.

QUEEN CITY RAGTIME ENSEMBLE
Zeno's, 1421 Larimer, Denver, Colorado. Performs with the Queen City Jazz Band every Fri. and Sat., approx. 10 p. m.

BOB SEELEY

Charley's Crab Restaurant, Troy, Mich. (I-75 at Crook's Rd. Exit) Appears 4 p. m. to 12:30 a. m. daily, including Sunday (alternating with Bob Milne.)

RICHARD SKRIKA

Lee's Imperial Tavern, Riverside Drive, Windsor, Ontario. Pianist with the Eric Mannering New Imperial Jazz Band. Every Sat., 4 - 7 p. m.

TREBOR TICHENOR

Goldenrod Showboat, St. Louis, Missouri. Appears every Sat. night. Trebor also has a weekly radio show on KWMU-FM (90. 7), "Ragophile with Trebor Tichenor," Fridays, 7 - 8 p. m.

JERRY TRAUNIG

Brownstone Restaurant, Hartford, Connecticut.

TERRY WALDO

Crazy Horse Saloon, Bush Blvd., at Route 161 (near I-71), Columbus, Ohio Appears with singer Susan Lamarche, Sundays, 8 p. m. to 1 a. m.

TEX WYNDHAM

St. Louis National Ragtime Festival, St. Louis, Mo. (Golden Rod Show Boat, 400 N. Wharf St., St. Louis, Mo. 63102). Tex will be playing solo piano all six nights - his fifth straight year at the Festival.

PERFORMERS TO WATCH FOR!

EUBIE BLAKE performs frequently at concerts and festivals. He also makes guest appearances on TV talk shows and radio programs. Watch your local paper - don't miss Eubie!

PETER FAHRENHOLTZ tours regularly in Denmark (and occasionally in other European countries). He plays solo ragtime and also with bands.

GLENN MEYER makes regular appearances with his band in the St. Louis, Missouri, area.

MAX MORATH is on the road with "The Ragtime Years." Watch for it!

TOM NOEL is on the road with two living portrayal shows: "Mark Twain at Home" and "Mr. Jelly Lord," the latter based on the life of Jelly Roll Morton.

RAGTIME RADIO

TREBOR TICHENOR has a weekly show called "Ragophile with Trebor Tichenor," on KWMU-FM (90. 7, St. Louis, Missouri), Fridays, 7 - 8 p. m.

HANK TROY's ragtime program is on KVOD-FM (Denver, Colorado), Tuesdays, 6:30 - 7:00 p. m.

TERRY WALDO hosts "This Is Ragtime" on National Public Radio. Check your local listings for this weekly half-hour show.

GALEN WILKES presents "The Ragtime Years," a weekly half-hour show, on WVHC-FM (88. 7, Hempstead, Long Island, N. Y.), on Tuesdays, 9 - 9:30 p. m.

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RAGTIME PUBLICATIONS FROM VESTAL PRESS

Harvey Roehl's Vestal Press is preparing its new Fall catalog, which will be of interest to Ragtime Society members. Available from Vestal Press (P. O. Box 97, Vestal, New York 13850), the catalog costs $2. 00 and lists all the items available from the Press.

Harvey, as a long-time Ragtime Society member, offers numerous books and manuals on pianos, player pianos, music boxes, carousels, organs (theatre and reed), and phonographs, as well as folios and books of ragtime interest. Among the items listed in the Fall catalog will be "Song Hits from the Turn of the Century" ($7. 50), "Favorite Songs of the Nineties" (400p. , $6. 95), "Ragtime Rarities" ($6. 95), and They All Played Ragtime ($5. 95). In addition, there are still a few copies of Terry Waldo's This Is Ragtime available ($10. 95).

Order your copy of the Fall catalog now!

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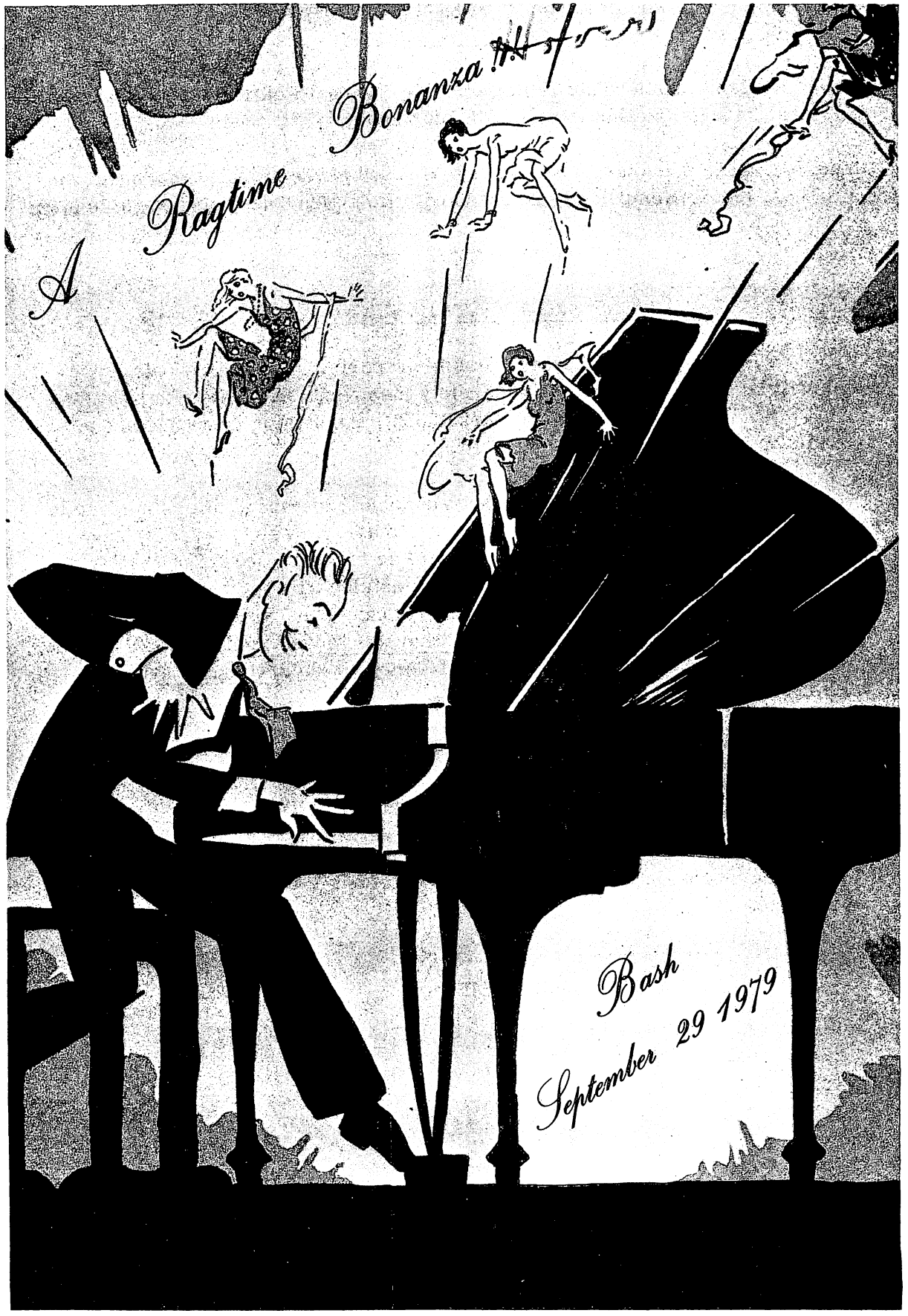
Our thanks to Rosemary A. Breschuk, a Ragtime Society member, for her poem about Eubie Blake, included here for all of us who love Eubie and ragtime.

FEB 7, 1979:
EIGHT BARS FOR EUBIE

combing over ivories
black daddy -
longlegs fingers
face-off, fly and fall
in stomp & stride;
a syncopated
mathematics
love inspired

Rosemary A. Breschuk

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A Ragtime Bonanza
Bash
September 29 1979